

The Faculty of Music, University of Toronto

SPECIAL EVENTS

CONCERT HALL
EDWARD JOHNSON BUILDING

Thursday, October 31st, 1963
8:30 p.m.

New York Pro Musica

NOAH GREENBERG, Director

SHEILA SCHONBRUN	<i>Soprano</i>
ELIZABETH HUMES	<i>Soprano</i>
EARNEST MURPHY	<i>Countertenor</i>
RAY DEVOLL	<i>Tenor</i>
ARTHUR BURROWS	<i>Baritone</i>
BRAYTON LEWIS	<i>Bass</i>
LANOUE DAVENPORT	<i>Recorder, Krummhorn, Cornett</i>
SHELLEY GRUSKIN	<i>Flute, Recorder, Krummhorn, Schryari</i>
JUDITH DAVIDOFF	<i>Bass Viol and Vielle</i>
PAUL MAYNARD	<i>Harpsichord, Portative Organ, Regal</i>

MUSIC OF BURGUNDY, FLANDERS AND SPAIN

I

- | | | | | | |
|------------------------------------|---|-------------------------|-------|-------|--|
| Guillaume Dufay
(ca. 1400-1474) | — | Kyrie
Gloria | - - - | - - - | <i>Ensemble</i>
<i>Sheila Schonbrun,</i>
<i>Elizabeth Humes</i>
<i>and ensemble</i> |
| | | Supremum est mortalibus | | | <i>Ensemble</i> |

II

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|-----------------|---|------------------------------|-------|---|
| Guillaume Dufay | — | Bon jour, bon mois | - | <i>Elizabeth Humes</i>
<i>and instruments</i> |
| | | Craindre vous | - - - | <i>Instruments</i> |
| | | Je ne vis onques la pareille | - | <i>Ray DeVoll</i>
<i>and instruments</i> |
| | | Vostre bruit | - - - | <i>Instruments</i> |
| | | Malheureux cueur | - | <i>Sheila Schonbrun</i>
<i>and instruments</i> |

III

- | | | | | |
|-------------------------------------|---|---|-------|-----------------|
| Josquin des Prez
(ca. 1450-1521) | — | Planxit autem David
(David's Lament for Jonathan and Saul) | - - - | <i>Ensemble</i> |
|-------------------------------------|---|---|-------|-----------------|

— I N T E R M I S S I O N —

IV

- | | | | | |
|-------------------------------------|---|------------------------------|-------|--|
| Anonymous Spanish
(16th century) | — | E la don, don, Verges María | - | <i>Arthur Burrows</i>
<i>and ensemble</i> |
| Martin de Rivafranca
(d.1528) | — | Salve Regina | - - - | <i>Men's voices</i> |
| Anonymous Spanish | — | Dadme albricias, hijos d'Eva | - | <i>Ensemble</i> |

V

- | | | | | |
|--|---|------------------------------------|-------|---|
| Diego Ortiz
(16th century) | — | Recercada | - - - | <i>Judith Davidoff,</i>
<i>bass viol and harpsichord</i> |
| Antonio de Cabezón
(1510-1566) | — | Tiento | - - - | <i>Paul Maynard,</i>
<i>harpsichord</i> |
| Alonso Mudarra
(early 16th century) | — | Triste estava el rey David | - | <i>Ernest Murphy</i>
<i>and harpsichord</i> |
| Anonymous Spanish
(16th century) | — | Pase el aqua, ma Julieta | - | <i>Instruments</i> |
| Juan del Encina?
(1469-1529) | — | Oy comamos y bebamos
y cantemos | - - - | <i>Instruments</i> |

VI

- | | | | | |
|-------------------------------------|---|----------------------------------|-------|--|
| Anonymous Spanish
(16th century) | — | Si la noche haze escura | - | <i>Sheila Schonbrun,</i>
<i>Elizabeth Humes,</i>
<i>and ensemble</i> |
| | | Ríu, ríu, chíu, la guarda ribera | | <i>Brayton Lewis</i>
<i>and men's voices</i> |
| Nicholas Gombert
(ca. 1490-1556) | — | Dezilde al caballero | - - - | <i>Voices</i> |
| Anonymous Spanish
(16th century) | — | Vésame y abraçame marido mio | - | <i>Ensemble</i> |

PROGRAMME NOTES

Elaine Wilson
Col. Artist

The Low Countries served as a wellspring of art and music during the 15th century. Loosely referred to as the Netherlands or Flanders, this area was made up of 17 provinces which today comprise Holland, Belgium, Luxemburg and portions of northern France. The rise of commerce and industry brought an early wave of prosperity to these independent city-states, they being among the first to break away from the feudal society of the Middle Ages. Burgundian overlords maintained one of the most sumptuous courts in Europe and the arts flourished under their devoted and lavish patronage. Burgundy itself was only a dukedom, but in the concentration of wealth and power which accrued during the reigns of Philip the Good (1419-1467) and Charles the Bold (1467-1477), for a time it actually overshadowed the French monarchy. The sculptor Claus Sluter and the painters Jan van Eyck and Roger van der Weyden were among those in the ducal employ. Most of the leading composers, in particular Gilles Binchois, served at court for a time, but Dufay, though universally acknowledged as the leader of the Burgundian school of composition, may have been only an intermittent visitor and honorary member of the chapel.

Guillaume Dufay was one of the earliest in a two-centuries-long line of migrating Franco-Flemish composers whose musical hegemony over Europe extended from Spain to the Slavic lands. He began and ended his career at Cambrai, but resided for long periods in Italy and southern France. Dufay led in the transformation of the dissonant, highly abstract and impersonal French Gothic style into one which provokes delicate sensuous delight, plying the ear with crystalline structures, rich sonorities and graceful, florid counterpoints. The soft, sweet "Burgundian style" clearly takes into account the music of contemporary Italian and English composers, especially John Dunstable.

Polyphonic settings of the five sections of the Mass Ordinary came to occupy a central position in the output of the Netherlands masters, who learned how to maintain a close musical unity even while expanding their concept of design to monumental proportions. Dufay's simple, straightforward settings of the Kyrie and Gloria date from the early years when the composite Mass was just beginning to attract widespread attention. The occasional motet *Supremum est mortalibus* was composed to celebrate the Peace of Viterbo in 1433 and honors Dufay's employer, Pope Eugene IV. While the strict rhythmic organization of the tenor reflects an earlier practice, a forward looking device is seen in the stirring fauxbourdon passages (blocks of 6th-chords moving in parallel motion). The chanson is a charming miniature form which brings to mind the enchanting world of courts and princes, the Garden of Love, and elegantly attired couples poised in melancholy expectation.

The leading international figure in music towards the end of the 15th century was Josquin des Prez, a fellow countryman of Dufay. The stature of the younger composer reaches well beyond his immediate

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PROGRAMME NOTES

generation and gradually he is winning a deserved place beside such giants as Monteverdi, Bach and Beethoven. In the classic Biblical lament of David for Jonathan and Saul, Josquin demonstrates his extraordinary expressive powers, subtly alternating restrained declamatory passages with sudden outbursts of grief.

Spanish composers of the 15th and 16th centuries cultivated the Villancico, a refrain verse form ranging widely in subject matter, from Christmas texts like *E la don don* and *Dadme albricias* to quite naturalistic love poetry. The influence of Flemish craftsmanship is evident in the composers' use of polyphony, even though the pieces are written in a deceptively simple style and their melodic and harmonic idiom is distinctly Spanish in flavor.

The international Netherlands style made a greater impact on Spanish sacred polyphony. Yet composers preserved that passionate intensity of expression which has always characterized the religious music of Spain. Martin de Rivafranca alternates ferial plainsong with 4-part polyphony in his *Salve Regina*, a piece he probably composed for the cathedral choir at Palencia where he was chapelmaster for more than 20 years.

Instrumental music played a major role in the musical life of 16th century Spain. The Spanish followed the widespread practice of performing on instruments music intended mainly for voices, but they also wrote much idiomatic music for particular solo instruments and made important advances in the development of the independent instrumental forms. Ortiz's *Recercada* is taken from his valuable tutor (1553) on ornamentation in viol music, a book filled with examples that illustrate the various improvisatory techniques a player was expected to master. In Antonio de Cabezón, a blind organist in the service of Charles V and Philip II, Spain produced perhaps the greatest keyboard composer of the Renaissance period. Cabezón surpassed his contemporaries in bringing greater breadth and invention to the *tiento*, the Spanish equivalent to the imitative fantasia.

Nicholas Gombert, a supposed pupil of Josquin and one of the greatest Flemish masters of the 16th century, exerted considerable influence on Spanish music as a long time member of the imperial chapel of Charles V. Curiously, *Dezilte al caballero* is his only extant Spanish composition, a 5-part setting in imitative style of an old romance.

Notes by Charles Canfield Brown

*This programme will be broadcast on C.B.C. Sunday Night on
November 3rd, from 8:30 to 10:00 p.m.*

*Performing editions of the New York Pro Musica, edited by
Noah Greenburg, are on display in the Edward Johnson
Music Library until November 31st.*